Thursday.

Many of the Archæologists took advantage of St. Cuthbert's church being thrown open to pay it a visit, and after service at the Cathedral a large party assembled in the nave of

The Cathedral,

around the pulpit, from which

The Rev. Canon CHURCH gave an interesting historical account of the fabric. He said they were in a building mainly of two styles; they saw the nave, transept, choir of three bays, and north porch of early work. The west front had been generally assigned to the 13th century, and it seemed to him that portions of the nave, transepts, north porch, and three bays of the choir correspond with the work of the latter part of the 12th century. The architecture of the west front corresponded with that of Salisbury and Lincoln, which was of the first half of the 13th century, corresponding with Jocelin's time, and it was the best form of Early English. After Jocelin (1242) to the end of the century there was a pause in the work, which was not resumed till 1286. The Chapter history fully accounted for that stoppage. The Church and the Dean and Chapter were heavily in debt in consequence of litigation between the rival Chapters of Bath and Wells, which had put them to enormous expense. Heavy loans were contracted on the Continent; within five years the whole of the common fund was mortgaged, and in 1248 the Chapter was "overburdened with an intolerable debt." But in 1265 the Church was again freed from debt by the enforced contributions of one-fifth of the income of each prebend and by private gifts

from individuals, in return for obits, anniversaries, and so forth, to perpetuate the memories of the donors. In 1286, work at the fabric made a fresh start, with repairs which were necessary in consequence of the damage done by an earthquake in 1248, and with new buildings.

In concluding, Canon Church said the interest to him was not so much the stones as the men who worked the stones and made the building. That nave was not made simply to suit the fancy of the builders, but for a special and direct use. In the times of which he was speaking, every Sunday there came sweeping down that nave a procession, which passed out of the north door of the choir, round the presbytery, down the nave, out of the south-west door, round the cemetery of the Canons to the chapel of the blessed Virgin near the cloister, and then taking their stand at the *pulpitum* in the nave—the rood-screen under the tower—prayers were said, and the procession passed again into the choir. Surely they should not in these days leave to Salvationists and members of friendly societies only, what they saw was so full of interest to the people—the chanting of litanies and singing of hymns in procession down that magnificent building, which was meant to have the glory and praise of God sung in unison by a band of worshippers, whereby unity and brotherly feeling were kept up among the members of the Church, and the hearts of men were stirred to enthusiasm by the sound of holy voices and glorious music.

The Rev. Canon Church's account of the Chapter House, and his other notes upon the Cathedral, are printed in the second part.

Mr. Hope explained the arms of Jasper, Duke of Bedford, which were figured in one of the windows (15th century), and the Royal arms of the time.

This Somewhat hasty visit to the Cathedral was finished with a paper by the Dean, on

Wells Cathedral—West Front.

The DEAN said: We have all had occasion to regret during this meeting the absence of our friend Mr. Freeman; no one more cause than myself, for it has devolved upon me to take his place (in a region in which he is an expert, and I am but a novice), and with only forty-eight hours' notice to bring together such facts as were before floating loosely in my memory, and to combine them, with some newly acquired information, into systematic form.

The example set at Wells by Bishop Jocelyn in enlarging the capacity of a West Front for purposes of ornamentation, was one which was rapidly followed in the thirteenth century. It was followed, *e.g.*, at Lincoln and at Salisbury, both traceably connected with Jocelyn's influence; the former through Hugh of Lincoln, Jocelyn's brother; the latter, through local proximity and frequent intercourse. St. Botolph's, Colchester, has been named as presenting the same features on a smaller scale,[1] and Mr. Street suggests the chief churches of Santiago, Leon, and Signenza, as presenting, more or less closely, a parallelism of structure. The most interesting of these parallels is probably that of the Cathedral church of Drontheim, which was completed in 1248. "The plan of the western part of the Cathedral at Drontheim, where the two towers are placed in the same way, is said to be a copy from Wells."[2] But the Wells arrangement appears at Drontheim in a yet more striking scale. The nave is but 36 feet wide, each aisle 32 feet, but the addition of two towers north and south of the aisles gives a West Front of 124 feet, which is used, as at Wells, for the exhibition of master-pieces of sculpture, forty statues standing in rows, one above the other.[3] It may be noted that

(1). *Som. Archæol. Proceedings*, xix, 19.

(2). *Ib.* See also Fergusson's *History of Architecture*, i, 659.

(3). I have taken my facts from Krafting's *Cathedral of Throndtheym*, Christiana, 1877. Unfortunately, he gives no engraving of the West Front, nor any detailed account of the sculptures on it.

the statues at Drontheim were originally gilt and coloured.

I have to ask you to exercise your imagination, helping you to picture to yourselves a state of things of which there is ample evidence, but which, through the influence of familiar prepossessions, you find it hard, almost impossible, to realise. You are accustomed to think of the glories of our West Front as worked out in monotone, varied only by the slate pencil whiteness of the modern Kilkenny marble shafts, and glowing at times—for a few minutes at the most—under the occasional brightness of a crimson or orange sunset. Well then, think what it must have looked like when the light of such a sunset fell on those sculptured forms, all gorgeous in their freshly painted hues of blue and scarlet, and purple and gold.[1] The splendour of that novel exhibition must have drawn travellers from all parts of England, and especially from all parts of Somerset, to gaze upon its beauty. Of its inner purpose and value I shall speak further on.

II. I have next to ask you to dwell for a few minutes on a fact not very generally known, for which we are indebted to Mr. Irvine. He noticed on examining the sculptures of the Resurrection group, that, with one or two exceptions, all those on the south side of the western door were marked with Roman numerals, those on the north side with Arabic.[2] They were clearly intended to guide the builders as they removed the sculptures from the stone-mason's yard to the Front. It is natural to suppose that these sculptures were in their places when Jocelyn dedicated the Cathedral, in 1239, after the completion of his work.

(1). I give briefly the evidence on which this statement rests. Mr. Cockerell, in his *Iconography of Wells Cathedral* (p. 28), states that he found traces of ultramarine, gold, and scarlet, in the figures in the Coronation of the Virgin in the tympanum of the west door. Mr. Ferrey, in his paper in *Som. Archæol. Proceedings*, xix, 82, found like traces on the figures of the Apostles, of a deep maroon colour, but not of gold, while the back ground of the sculptures of the Resurrection groups showed a dark colour powdered with stars. The like use of colour is found, as I have said, in the sculptures of Drontheim.

(2). See notes by Mr. Irvine at the end of this paper.

The history of Arabic numerals is briefly as follows.[1] They were first introduced into Europe by Leonardo Bonacci of Pisa, in his *Liber Abaci, circa* 1202. They were known to Roger Bacon and to Grossetête, who succeeded Jocelyn's brother Hugh, as Bishop of Lincoln, in 1235. They are found in a MS. given by William of Wykeham to the Library of his college at Winchester, and in one at Corpus Christi College, Cambridge, of 1330. It was a long time before they became common in England, and merchants' accounts were usually kept in Roman numerals till the middle of the sixteenth century. These facts, as far as they go, point to the inference that some of the sculptors employed by Jocelyn were Italians, who availed themselves of the convenience of the new system of enumeration which Bonacci had introduced. How far is it probable, we may ask, that Jocelyn would come into direct contact with such artists in their own country? Canon Church has shewn in his interesting monograph on Jocelyn that the Bishop was absent from England from 1208 to 1213. With the exception of Nov. 12th, 1212, when he was an attesting witness to his brother's will at St. Martin's de Garenne,[2] we have no evidence as to the place in which he spent his exile, but it is in the nature of the case probable that he, who had supported the interdict against John, would find his way in the course of those five or six years to Innocent III, and may have learnt in Italy, rude as it then was in culture, something of the power of art as a religious teacher for those who were shut out from other channels of instruction.

France, too, would be the natural refuge for the Bishops who fled from the King's wrath. At Paris, famed as the University was for the high standard of its mathematics, and frequented by Italian scholars, he might well come in

(1). I follow Peacock's article in the *Encyclopædia Metropolitana*, as the best summary with which I am acquainted

(2). *Hist. MSS. Report*, p. 187.

contact with the numerals which Bonacci had introduced.[1]

It is obvious that Jocelyn intended his West front to be a screen for the exhibition of sculpture, and for this purpose adopted the arrangement which extends the surface of its frontage beyond the aisles of the nave. This primary purpose must have been more obvious before its flanks on the north and south were surmounted by the towers added by Bishops Harewell and Bubwith. As it was, he obtained 147 feet of frontage, as compared with the 137 feet of Nôtre Dame, and the 116 feet of Amiens.

In tracing out the details of the ideal play on which I conceive Jocelyn to have acted, I shall chiefly follow the guidance of Cockerell's *Iconography*. It is a book of singularly unequal merits. It contains some startling statements, as *e.g.*, the Apostles being Nazarenes *(sic)* were all represented with long hair,—some wild eccentricities of conjecture, as *e.g.*, that the ten small female figures in the soffits of the central western doorway probably represented the Ten Commandments, as connected with Jocelyn's office of Chief Justice of the Common Pleas,—and throughout it speaks of the Cathedral as having been a conventual church, and of its clergy as monks. But on the whole it is the work of a man of genius, with an impassioned love of his subject, which leads not unfrequently to singularly happy identifications.

The leading thought of the whole series of sculpture is concentrated in the figures of the western porch: I, those of the Virgin and Child in the spandril of the arch, with acolytes (? angels) offering incense; and II, those of the Coronation

(1). And at Paris also he would see what was then its pride and glory, the newly finished Cathedral of Nôtre Dame, in which we find—specially in its statues of the twelve Apostles and of the French kings, from Childebert to Philip Augustus - not a few striking parallelisms with our own West Front. "This West Front," says Parker, *Introduction to Gothic Architecture*, p. 226, "was commenced in 1218, and finished in 1235. The choir was built by Bishop Maurice de Sully, who died 1196; but the nave and transepts are later, and are about the same age as the West Front, which was commenced in 1218, and finished in 1235." Some French authorities, however *(Paris Illustré*, p. 150), place the completion of the nave and West Front between 1196 and 1208, and on this supposition Jocelyn, if at Paris during his exile, must have seen it.

of the Virgin above the arch. Jocelyn clearly shared in the glow of fervent devotion for the ideal of the "ever-feminine" which in the thirteenth century, for both good and evil, spread over the whole of Latin Christendom; for as the *Canonicus Wellensis* says, he ordered the 'Servitium B. Mariæ' to be chanted daily in this church.

In subordination to that central thought, his sculptures on the West Front were to be at once as the *Biblia Pauperum* and as the *Annales Angliæ*. They were to set forth the Divine education which, in the history of the Old Testament, had prepared the way for the mystery of the Incarnation, and in that of the New, had manifested the fulfilment of that mystery as recorded in the Gospels, from the Nativity to the Ascension; and in that of the Church at large, and of the Church of England in particular, had made known in the lives of saints, and kings, and heroes, the manifold wisdom of God.

Mr. Cockrell starts with the assumption that the spiritual and temporal aspects of sacred and Church history are represented respectively in the sculptures to the south and north of the central entrance; the former, therefore, including the long line of English Bishops, and the latter that of English Kings and Queens. This, he says, was in accordance with the invariable symbolism of mediæval art. His theory is, however, traversed by the facts—(1), that in the treatment of the scriptural subjects, all that belong to the Old Testament are found to the south, and those of the New Testament on the north; and (2) that he himself conjectures that the Apostles and other preachers of the Gospel in Britain were on the north, the Jewish prophets on the south, and places some of his kings in the latter, and some of his bishops in the former group.

Group I. Of the 62 niches in this, the lowest, tier a few only retain their figures. Speaking generally, he conjectures that the group included the chief heralds of the Gospel, prophets of the Old Testament, Apostles of the New Testa-

ment, and the chief instruments in the work of evangelizing the Britons and the Saxons.

Group II. Thirty-two quatrefoils contain angels holding crowns, mitres, scrolls; intended probably to represent the rewards prepared for the faithful heralds of the Gospel.

Group III. South of the western door, 17 subjects from the Old Testament history; north of the same, 17 from the New Testament; with 14 others on the north and east sides of the north tower, making 48 in all. Some of these are sufficiently distinct. Thus we have the creation of Adam and Eve, their life in Eden, the temptation, the dialogue with Jehovah after the fall, Adam delving and Eve spinning, the sacrifices of Cain and Abel, the wrath of God provoked by man's sin (represented by a demon putting out his tongue in derisive mockery), Noah working at the ark, the ark itself, the sacrifices on Ararat, the meeting of Isaac and Rebecca, Isaac blessing Jacob, Jacob blessing the Patriarchs. Four niches are empty.

On the north we have the New Testament subjects. We find the figure of an angel (?), with wings, with a book before him, on the back of an eagle, possibly meant for St. John; The Nativity, Christ among the doctors, S. John the Baptist, a preacher addressing nine persons (the Sermon on the Mount?), a single figure (Christ in the wilderness?), two persons at a table (the call of S. Matthew?), the feeding of the five thousand (?), and of the four (?); a tree, under which a man is crouching, with three figures standing by him (the call of Nathaniel, or the curse of the barren fig tree?); our Lord's entry into Jerusalem, riding on an ass; the compact of Judas with the chief priests, with one small devil holding up a money box, and another the garment of Caiaphas; the Last Supper; Christ bearing the cross; the raising the cross; an angel announcing the Resurrection to the women (?); the Resurrection; six figures majestically dressed (the Day of Pentecost?).

Groups IV and V. These two tiers together include 120

figures. In the north or temporal side Mr. Cockerell finds an epitome of English history, from Egbert to Henry II.

It would be idle to say that Mr. Cockerell's identifications can be received in any other character than as conjectural, but there can, I think, be little doubt that he is right in the main outline of his interpretation of this portion of the great sculpture gallery. Doubtless, as the figures were once seen, in the fresh brightness of their colours, and with the help of traditions as to Jocelyn's meaning, they were once as "words to the wise," uttering articulate speech to those who were trained to understand them.

Group VI, is the Resurrection series.

Group VII. Above the Resurrection series, nine angelic forms. These possibly represent the nine orders of the heavenly Hierarchy.

Group VIII. As raised to a higher rank even than the Angels, we have the twelve Apostles, some of whom are recognised by their symbols.

Group IX. The ideal symbolism of the West Front culminated, as might be expected, in the topmost tier of sculpture, Of the central figure we have but fragments—the knees and feet, while those on either side have entirely disappeared. There can be little doubt that Mr. Cockerell is right in assuming that the former contained the figure of our Lord in glory; and the latter, those of the Virgin and S. John the Baptist, as representatives respectively of the new and old covenants. Apparently the iconoclastic fury of the sixteenth century which spared the figures of kings, prelates, and Apostles, thought itself constrained, as in the case of the Coronation of the Virgin over the central west door, to remove the figures which brought with them, it was thought, more of the peril of idolatry.[1]

(1). It is right to state that what is here given is but an epitome of a much longer paper, written by the Dean of Wells, which I have been compelled to condense. The Dean accepts it as giving substantially a fair representation of what he had said with greater fullness, and to that extent accepts a limited responsibility for its contents.—J.A.B.

Memorandum relative to the Arabic Numerals found on certain of the carved groups in the West Front of Wells Cathedral.[1]

This remarkable use of Arabic numerals was discovered by the late E. B. Ferrey, Esq., the Cathedral Architect, while making his survey of the front for its repair. And on my first going over it with him he drew my attention to them.

They occur only on the Resurrection groups which fill the niches below the great marble string of front—north-west tower, and part of south-west one.

Each group, no doubt, originally had a number, such number being invariably cut in the parts representing the earth, out of which the dead are emerging. North of the centre of front the Arabic numerals are used; south of such central line, Roman numerals only.

Many of the numbers had become lost, from the decay of the stone, but a considerable part of them still remain. In neither set had strict regularity of placing been kept. Some Arabic numerals were repeated, and, I think, also some Roman ones. One Roman numeral had wandered among the Arabic ones. The Arabic numeral *5*, save only one, was otherwise always represented thus, ५.

The accompanying table gives such Arabic numerals as remained, and shows how often certain are repeated. Why numbers so high should be found, when such a number of groups would have been greater than the number of niches on one-half of front, is singular.

The only earthly adornment retained by the rising figures was the retention by kings and queens of crowns, and of mitres by bishops. The monumental slabs which the figures are seen pushing aside, were in every case *plain*, without *cross* or other ornament on them.

No painting was seen on these groups, but during certain

(1). By Mr. Irvine.

1.	1	36.	36
4.	ϱ	37.	3ʌ.37
5.	4	41.	ϱ1
7.	7.ʌ	43.	ϱ3
8.	8.8	45.	ϱ4
9.	9	46.	ϱ6
10.	10	47.	ϱʌ
14.	1ϱ.1ϱ	50.	30. 40
16.	16	51.	41 - ?
19.	19	55.	44
30.	30	57.	4ʌ
31.	31	71.	71
33.	33	76.	76
34.	3ϱ	79.	79

Arabic Numerals — Wells Cathedral.

damp states of the atmosphere the tints of the back walls of their niches seemed to dimly suggest that they had been painted with a black or dark ground, powdered with flaming worlds and falling stars. It was, however, so shadowy a trace, that I could not be perfectly certain on the point.

At two o'clock a large party left the Market Place in carriages for

Pilton.

Here the Rev. T. HOLMES read a paper on

The Church.

He said there was no mention of a church at Pilton in the Domesday survey, but a monk, Alnod, held a hide of land here without service, from the Abbot of Glastonbury, by grant of the King. Of course this refers to the original parish of Pilton, which included Shepton Mallet, Croscombe, Pylle, and North Wooton. When the Abbey got possession of Pilton it would be hard to say, but they claimed twenty hides in the old parish of Pilton as part of the original grant of Ine; and possibly that was only a restitution of a still earlier grant. In 1174, Robert, Abbot of Glastonbury, granted the rectory to Bishop Reginald, to form two prebends at Wells, the Abbot becoming a Prebendary. After a short time the Abbot threw up the stall, and received in exchange archidiaconal powers over the Glastonbury churches in exchange; but the church remained with the Cathedral body. In the *Inquisitio* of Henry de Soliaco, 1189, the church is mentioned as holding about an acre of land in the parish. Bishop Savaric (1192—1205) gave the church to augment the *communa* of the Cathedral, so soon as it should fall in by the departure of Roger de Winton, Archdeacon of Winton. Two presbyters were to be provided for the church out of the *communa* fund, who should celebrate daily masses for all the bishops of the

See, and they were to receive as their stipend two and a half marcs each, and commons of bread like the vicars of the Cathedral. On the anniversary of Savaric's death, 100 poor people were to be fed in Pilton church.

About 1323, we find that Bishop Drokensford confirms the Precentor of Wells' jurisdiction over Pilton, and from that time to the present the rectory of Pilton has been the prebend of the Precentors of Wells.

Portions of the south porch, and of the walls of the north aisle and the south side of the nave, are probably of the 12th century. But when the church was restored, about twenty years ago, so carefully was all life record of the building removed or scraped away, that it is very difficult to come to any decision on the various parts of the church. The pillars have been at some time or other so cut and altered that nothing definite can be said about them. In 1865, when the Society paid a hasty visit to this church, before it was restored, Mr. Freeman said that the nave was about the early part of the 14th century. The chancel was said by Dr. Gray, the vicar at the time of the restoration, to have been built by Amberson, Precentor of Wells; but I cannot find this name either in Le Neve or in the index to the *Catalogue of the Wells MSS.* Probably the first two stages of the tower are of the 13th century. The Churchwardens' Accounts, which begin in 1498, and have been transcribed for the Somerset Record Society, give evidence of a good deal of work in the church at the end of the 15th century and the early years of the 16th. All the windows of the north aisle, except the three western ones, were then inserted. The name of Overay in the shield at the extremity of the eastern gable of the chancel seems to prove that he, who was Precentor of Wells, 1471—1493, is to be credited with the raising of the chancel roof and the windows of the chancel. The piscina and sedilia are also of this period. A beautiful bit of glass in the south-east window of the chancel represents Overay at a fald-stool. Over his

head is the scroll "Sancta Trinitas Unus Deus, miserere nobis." The label underneath is a modern insertion, and the name is wrongly spelt Overall. I can express no opinion about the figures of the Evangelists and the *Agnus Dei* in the head of this window. They belong to a decidedly later time. The upper stage of the tower was clearly finished in the last years of Henry VII. Items of expense in pargytting and filling up the scaffold holes occur in the accounts of 1509. The clerestory windows are of this time, and probably the nave roof. In 1515 the Churchwardens' Accounts are full of items concerning the lead and gutters for the new roof.

I have no evidence concerning the screen in the north aisle. It has an English look about the scroll on the top, but a foreign look in the panels below. It is of the renaissance period. The chancel screen was clearly at one time one bay west of the chancel arch. It was removed from the church at the time of the restoration, and after certain alterations is now re-erected in North Cheriton church. Having proved by measurement the possibility of this tradition, I was afterwards told by a parishioner that he remembered distinctly its removal and sale. The accounts of 1498 mention a payment to Robert Carver, for the trayle under the rood-lofte, and in 1508, David Jonys, "the peynter," is paid for his work on the rood-lofte.

Collinson mentions a Jacobean pulpit, dated 1618, and a window in the north aisle, with figures of SS. Anne, Mary, and John; and figures kneeling under them, with the scroll, "Pray for the souls of Sir Thomas Broke, and Alice, his wife." Both these have disappeared. The Accounts for 1642 mention the erection of a sun dial, and this existed up to the time of the restoration of the church. Mr. Clarke, of Wells, reminds us that there used to be a very fine mural painting of three kings on white horses, riding through a splendid garden of flowers, meeting on the other side of a stream which flowed through it three skeleton kings, also

crowned, riding on white horses. He tried to save this, but "restoration had its way," the work was neatly plastered over, and the wall is now one uniform dead blank.

I would draw your attention to the recess or sepulchre on the north wall of the aisle, with its ball and socket ornament, and the deeply incised figure on the tomb below. Perhaps this is the tomb of Sir Thomas Broke. The huge chest now resting on it is that for the books of the church library, and was made in 1638. It cost 16s., and was made by John Powell, junior. The library consists of the following books:

1. Black Letter *Vulgate*, with S. Jerome's Prologues and Postills of Nicholas de Lyra, printed at Nuremberg, with additions by Bishop Paul "Burgensem," Anno Incarn. Deitatis, 1487. Five volumes. At the end of the *Apocalypse* is the date 1483, and a list of Epistles and Gospels for station days. On top of the first page of vol. i, is written "Orate pro anima Magistri Johannis Gaster.
2. *Enarrationes Dionysii Impensis Petri Quentell*, 1534. "Peter Palmer" on title page.
3. *Opera Sancti Cypriani;* folio 1519.
4. *Homilies of S. Chrysostom;* two volumes 1517.
5. . . . . *Origen;* 1536.
6. *Erasmus on the New Testament;* 1523.
7. *Preservatives against Popery;* two volumes, 1738.
8. Andrewes' *Sermons;* one volume, 1631.
9. Quarto *Prayer Book*, 1607. Dated on the binding 1604.
10. „ „ „ 1671.

The church plate is of various dates. There is a small and very interesting paten, silver-gilt, with inscription, "Orate pro bono statu Johs Dyer vicarius *(sic)* hujus loci." He was vicar here in the early years of the 16th century; but his name does not appear in the Wells Registers, and there are no institutions to Pilton between 1468 and 1512. There is a deep chalice and tectura of the usual Elizabethan pattern, and

dated 1570. The Accounts of 1518 record the travels of one of the churchwardens, to Wells and Glastonbury, and finally to Bruton, to procure the blessing of a "littel chalys." This, however, has disappeared.

There are full inventories of Church ornaments, vestments, rings, and cows; these latter forming a source of revenue for the yearly expenses of the Church. In our local temporary Museum there is exhibited two pieces of embroidery belonging to this church. One is a hanging, made out of strips of two vestments sewn alternately together; the one of white silk, and the other of plum-coloured silk, with symbols and figures in high relief worked upon them. On one of the pieces of white silk is the inscription, "E dono Ricardi Pomeroy, cujus animae Deus propicietur." Pomeroy was *custos* of the Cathedral fabric in 1492, and for many years a member of the College of Vicars Choral. The other is a late piece of red cloth, on which have been appliquéd figures taken from older vestments or hangings.

In Abbot Beere's Perambulation, the boundary of the Glastonbury twelve hides runs through the church—in at the south door and out at the north. The mere stone is still *in situ* in the churchyard, in the path leading to the Manor House.

Mr. Buckle said the church had undergone great changes. The main part of the church was 12th century; the doorway on the south side a little earlier than the rest; the lower part of the tower was 13th century. The height of the walls originally was only up to the sills of the clerestory windows, and the next work was distinctly visible all round, the height of the whole church having been raised by Thomas Overhaye, who put on the magnificent roof. The screen was later than it looked, an imitation of Gothic work.

Mr. Holmes next pointed out the old

Church House,

across the road to the north-east of the church, now unhappily

used as a stable and pig-sty. There is an item in the Accounts of 1512 for the thorough repair of the roof. After the days of Church ales, which in 1592 brought in to the churchwardens more than £9, the house was divided into several rooms by means of wooden partitions, and a ceiling was put in, and upper rooms, by way of bedrooms, were formed, and the house became the poor house of the parish, and was so used down to 1830.

The Barn,

to the east, is a very fine specimen among the very fine barns belonging to Glastonbury. It dates probably from the 14th century. It is 28 feet internal width, and 106 feet long. Possibly it was built by Abbot Adam de Sodbury, 1322—1334. Certainly he was a great builder, and of him it is said "Cameras et capellas apud Mere, Pilton et Domerham fecit construi speciosas cum aliis sumptuosis œdificiis." In the gables there are four beautiful medallions of the evangelistic symbols.

The Manor House

has been almost entirely rebuilt, and contains nothing of special interest. The great dove-cot in the garden, built by Abbot John de Taunton, 1274—1291, has disappeared.

Croscombe Church.

At Croscombe, where there was not time to visit the Manor House and an interesting early house in the village,

Bishop HOBHOUSE read the following paper upon the church:—They were in a church, mainly of the 15th century. The south porch was older by a century, also the north door, now blocked, and probably the chancel arch. He proceeded to say that of some portions the dates are ascertainable.

1. The waggon roof of the nave bears on its bosses the arms of Palton (six roses) and the arms of Palton and Botreaux. The last Palton died in 1449. The Botreaux match was some

few years earlier. The roof, therefore, may be dated within 1420-40. 2. The east end of the south aisle, where it overlaps the chancel, was the Palton chapel and their burying place. In 1459, the representatives of the last (Sir William) Palton enfeoffed the rector and ten parishioners with lands for the maintenance of two chaplains to serve in this chapel. The deed has lately been discovered in the Record Office, and a summary kindly transmitted for preservation as a parish record. The chapel was built some few years before 1459. 3. In 1506-7, and onwards to 1512-13, the Churchwardens' Accounts record large additions. These were, firstly, the strongly-barred square chambers, upper and lower, at the south-west end, suited, not for worship, but for custody, and soon after 1520-1, called the treasure house and vestry; and secondly, the transeptal chapel at the north-east, now masked by the organ. This was St. George's. An Exeter Freemason, named Carter (in the Somerset language, a "Vre massyn"), was employed. In 1509 he was paid 30s. for "Jorge," *i.e.*, the image of St. George; and he is styled the "Jorgemaker." In 1512-13, the wardens record the "whole cost of the Jorge" at £27 11s. 8d. 4. The parapet of long blind panels cusped, closely copied from St. Cuthbert's, and from the west cloisters, Wells, must belong to this date. It runs all round the outer walls, over all the work, of whatever date. 5. The carved bench ends are so like the bench ends of ascertained date in Somerset churches, that they may safely be dated within the last thirty years of the 15th century. 6. The chancel screen and pulpit bear their own date, 1616. They were part of the same benefaction, as the arms of Fortescue on the pulpit door and also on the screen proclaim. The Fortescues inherited the Palton estate in the parish, and held it till 1745. Hugh Fortescue, whose marriage with Mary Rolle is indicated on the escutcheon, on the south half of the screen, and who died in 1661, was the donor of this grand piece of wood-work. The arms of Bishop Lake, 1616-26, are

on the pulpit. It is much to be regretted that the lower portion of the screen was shifted one bay eastwards fifty years ago, to enlarge the nave at the cost of the chancel. 7. The chancel roof is also a piece of 17th century work. The tablet on the north wall, close under the wall-plate, may be taken as giving its date and donor. It bears three escutcheons—(1) Fortescue, (2) Fortescue and Granville,[1] (3) Fortescue and Northcote. Date, 1664. This closes the list of ascertained dates.

Of other features demanding attention, the following were named:—1. The roof of St. George's chapel, the vaulting being supported on stone ribs. The walls exhibit marks of an inner chamber at the north end, perhaps for the stowage of the chapel furniture. 2. The staircase in the north wall, leading to the rood-loft which spanned the whole breadth of aisles and chancel. 3. The bosses of the nave roof, and especially the one through which the chain of the chandelier passes. This bears the figure of a sacred personage with right arm uplifted in the act of benediction. On two neighbouring bosses (westward) are two kneeling figures, male and female, surrounded by rolls, which may be guessed to represent rolls of cloth. The figures are in adoration, facing the object of their reverence. The clothiers of Croscombe Valley doubtless co-operated with the Palton squires in the erection of this ceiling. 4. Monuments. The two most ancient are set up on end against the east wall of the chancel. They are of stone, incised, and the incising filled with lead. On one there is no inscription, nothing but a bold central cross of wavy outline. On the other is a plain Latin cross, whose arms touch the border. Above and below the arms are the words, "Misericordias Domini in eternum cantabo." The words on the border are too illegible to recover. Two brasses on the south

(1). Robert Fortescue, son and heir of Hugh, born 1617, married (1) Grace, daughter of Sir Bevil Grenville; (2) Susannah, daughter of Sir Jo. Northcote.

wall, 1606 and 1625, record the members of a family enriched by the cloth trade of this valley, throughout the 16th and 17th centuries, the Bisses.

Manor Court.

Time failed for inspecting the hall of the Manor Court, on the north side of the church. It is a small remnant of a small mansion, but it proclaims its connexion with its former lords, the Paltons, by their armorial bearings carved on a stone corbel in the south wall. The Palton shield in the centre is flanked by Palton and Botreaux on one side, by Palton and Wilington on the other. The last match shows the work to belong to the last of the family, Sir William, who married Elizabeth Wilington, the heir, by her brother's death in 1411, of Brompton Ralph; of which manor Sir William was found seized at his death, in 1449. The date of the hall is older; probably of Edward III's reign, as evidenced by the three surviving windows, all of one type, a single tracery light and four long lights divided by a transom. The blocked doorways on north and south are visible outside. The fireplace is gone. The corbel shafts of the original timber roof, rising into the gable, are visible below the plaster ceiling, which the Baptist worshippers, who have long owned the building, have added for their comfort. A view of the roof timbers can only be obtained by scrambling through a trap-door into the darkness. Two fireplaces in the outside of the east wall seem like a token that the withdrawing rooms were at that end, on two levels.

Bishop Hobhouse added some illustrative quotations from—

1. Henry VIII's *Valor*, 1537.
2. *The Report of the Chantry Commission*, 1548, lately published by Somerset Record Society.
3. The Endowment Deed of the Palton Chantry.
4. The Churchwardens' Accounts of Croscombe, from 1474 onwards.

As these last are about to be published by the Somerset Record Society, we do not print the extracts.

The Heraldry in the Manor Court.

1. *Az.*, on a bend engrailed *arg.*, cotised *or*, a crescent for difference. FORTESCUE.

2. *Or*, on a fess dancettée, between three cantons [or billets] *sa.*, each charged with a lion rampant guardant of the first, three bezants. ROLLE.

3. *Sa.*, a bend between six crosses crosslet fitchée *or*, a mullet for difference. LAKE.

4. *Gu.*, three clarions or organ rests *or*. GRANVILLE.

5. FORTESCUE (as No. 1), impaling—

Three crosses patée *(query, arg.*, a fess between three crosses patée *sa.*) NORTHCOTE.

6. *Arg.*, six roses *gu.*, seeded *or*, 3, 2, 1. PALTON.

Impaling—

Arg., a griffin segreant *gu.* BOTREAUX.

7. *Arg.*, three roses *gu.* (as No. 6). PALTON.

8. PALTON (as Nos. 6 and 7), impaling—

Gu., a saltire *vair*. WILINGTON of Brompton Ralph.[1]

The Palton and other Chantries.

"Abstract of Indenture tripartite endowing the Palton Chantry. Dec. 12th, 38th Henry VI, 1459.

"Parties—

"(1) William Courteney, Kt.—Thomas Kingston.

"(2) Ten Parishioners.

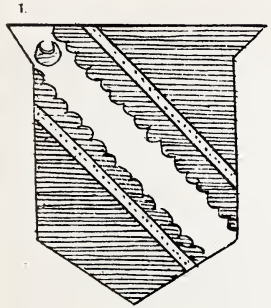
"(3) The Rector (Stephen Alvare),

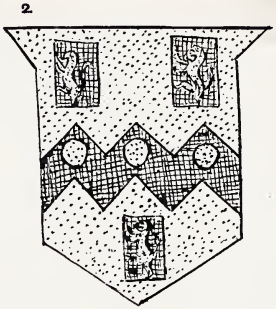
And Wardens, { W. Christian. Jo. Hooper.

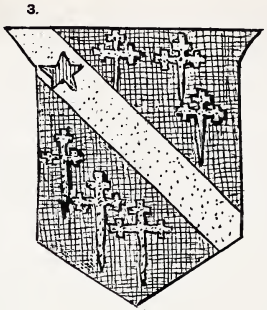
"Witnesseth,

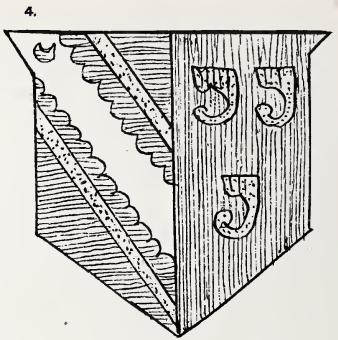
"William Courteney and Thomas Kingston have by Deed,

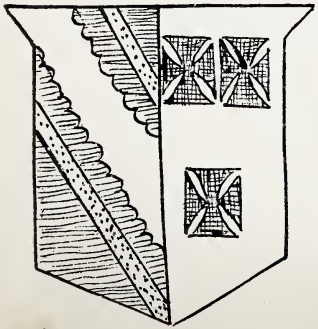
(1). "Raf de Wilinton" (Roll, A.D. 1262-92; Harl. MS., 6137). "Rauf de Wilinton" (Roll, A.D. 1277-87; Harl. MSS., 6137 and 6589). "Sire Henry de Willington" (Boroughbridge Roll, A.D. 1322; Ashmol. MS., 831).

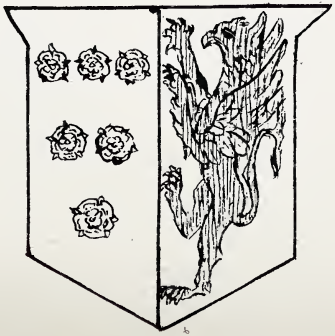


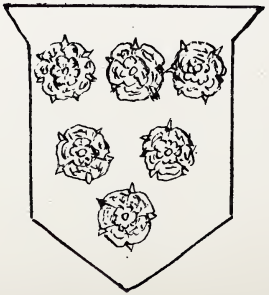


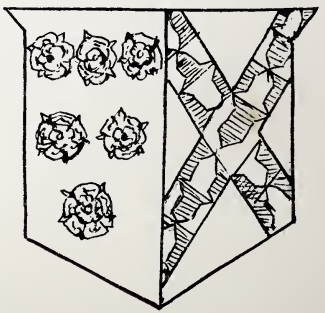












CROSCOMBE HERALDRY.

Dec. 1, 38th Henry VI, demised to the above ten men certain properties, to intent that they should maintain two Chaplains celebrating at an altar in Palton's Chapel built in the aisle of the Church by late Sir Wm. Palton, where he is buried.

"The Chaplains are to celebrate for his Soul and for the Brethren and Sisters of said Chapel, according to indenture of Nov. 15, 38th Henry VI.

"They are to enjoy the House and lands, paying nothing but the chief rent.

"And to celebrate also for Richard Denshyll and Ann, benefactors to said chapel.

"Surviving Trustees are to enfeoff others, nominated by Rector and Wardens.

"Witnesses—

"Sir Walter Rodney,
"James Luttrell, Esq.,
"John Sydenham, Esq.,
"Wm. Daubeny, Esq.,
"Nicolas Seyntlowe, Esq.,
"John Newton, Esq.,
"Rob. Stowell, Esq."

Hence it appears that the Palton chapel at the east end of south aisle was built by Sir W. Palton, *i.e.*, before 1449, that there was a guild of both sexes, maintaining services there, and two endowed resident chaplains.

In the *Valor*, 1536-7, there appear four chantries and four chaplains; of which No. 1 is endowed with various tithes, worth £8 13s. 4d. Nos. 2 (St. Anne's), 3, and 4 are endowed with £20 in even shares.

In 1547-8, the Royal Chantry Commissioners report:—

"A Guild, with the Free Chapel of East Horrington to the said Guild united, £27 6s. 8d.

"That it was founded for four priests, whereof one to minister at East Horrington. [Advowson of East Horrington vested in Guild.]

"Castlyn and Ayland (as in 1537) incumbents, at £6 each. The other chantries vacant."

Endowment of Guild:—

"East Horrington ... lands, Chapel, chaplain's dwelling, tithes ... } £3"
"Durcot ... ... (a manor in Camerton.")
"Wells city ... parcels."
"Lake in Wilts."

[All these properties being part of Palton estate, they were probably given before 1449, when the last Palton died; and if so, they antedate the 1459 enfeofment.]

"Walter Mayow's Lands, given for obit and light, worth ... ... } £1 10s. 8d."

From Croscombe the party drove back to Wells, and this most successful meeting concluded with a conversazione at the Palace in the evening.

Cheddar Church.

The following notes were inadvertantly omitted from the account of the visit to Cheddar church, p. 43.

The party then inspected the exterior of the church, the architecture of which was described by Mr. BUCKLE.

The tower bears a strong resemblance to the two towers of Banwell and Winscombe. In all three there is a niche on the east side, just over the ridge of the nave roof, containing a figure of the saint in whose name the church is dedicated; and on the west side are two niches separated by a window, with figures of Gabriel and Mary. In this case Gabriel is represented with wings, and bearing a scroll; Mary, with the book and lily. In the other two towers the lily is carved on a

blank panel of the central window. The idea of representing the Annunciation in this fashion must have been borrowed from Italy.

In addition to Mr. Coleman's description of the interior of the church, Mr. Buckle pointed out that the piscina was of the 13th century, the chancel and chancel arch being of the same period. When Mr. Butterfield restored the church, he raised the chancel arch three or four feet, to make a loftier opening into the chancel; the old arch being very low. The rood-loft went across the whole width of the church; the screen was left on each side, but the central part had been destroyed; a piece of it was built into the prayer desk. He pointed out a peculiarity in the nave arcade, the arch nearest the chancel being only about three-fourths the width of the others; the eastern side stopping quite high up, for the purpose, no doubt, of getting headway in the rood loft which passed under that arch. It was a curious piece of planning. The arcades and the clerestory over were of the latter half of the 14th century; and two windows in the aisles, and the two east windows of the aisles, were also of the 14th century. The large windows were a later insertion. The chantry of Cheddar Fitzwalter was a 15th century addition. The pulpit was a fine example of the same date, as was the fine tomb on the north side of the chancel, supposed to be that of Thomas de Chedder. The screen was of unusual design, as regarded the arrangement of the foliage.

The Vicarage and the picturesque surroundings were much admired.